NEW PUBLICATIONS.

SOME NEW POETRY.

HOLY SONGS, CAEOLS, AND SACRED BALLADS, 12mo, pp. 208. Reports Brothets. The lingering echoes of the mediæval churchly spirit which resound from these saintly lyrics strangely contrast with the secular airs of modern poetry. Like the author of the grand religious poem, "The Light of Asia," who assumes the person of a Buddhist devotee, the writer of these "holy songs" might be supposed to speak in the character of a pious anchorite in whom all earthly passion had faded away in the raptures of divine love. But the enthusiasm of the poet bears too deep a stamp of solemn earnestness not to have been inspired by genuine personal experience. Amid the insultons suggestions of a skeptical philosophy and the crumbling ruins of ancient faiths, she for no pen but that of a woman or Aubrey de Vere could have indited these verses) chings to the ideas of the early centuries as the life-blood of her being, and surrounds them with the quaint and pathetic imagery which has formed their environment for ages. The poetry of this volume, in its antique parity, uncolored by the fleeting lights of the day, reminds the reader of the marbles of Pæstum in their lonely beauty, which reflect the splendors of the ancient Son, with no admixture of the evanescent hues of cunning Art. The racy unction of the following stanzas affords a specimen of the mediæval style of the poet's thought and illustration:-

When I lie waking, my heart high to breaking,
When all things are dark and cold;
When my bread faileth, and fear assaileth
Me, a sinner grown sick, grown old;
When no man careth how with me it fareth,
For no soul deth count me dear;
Poor, hungry, siching, a life most like dying,
And no nest in any tree here;
I tank on that dwelling all sweet homes excelling,
And long there entrained to win.

And long there entrance to win.
O tair, fair city! Christ, for Tay pity,
Call this poor exile in.

Call this poor exite in.

There is we carning with sore work nor learning,
A welcome its peace to share:
My God, so be it. I should never see it.
If the cost were my cost to bear:
My misery showeth, and well fay heart knoweth
Nought nave! wherewith to pay:
Nought; and no merit, who would fain inherit
That city more fair than the day,
Where no want fretteth, where the soul forgetteth,
Fed with mania, the bitter bread of sin.
O most fair city! Christ, for Thy pity,
Call this poor exile in.

O most sweet cladness, while a way from sadness.

Call this poor extic in.

O most sweet gladness, slipt away from sadness. To rest in the long release,
Plack leaves of healing, and, safe with God's sealing,
Under the palm-trees have peace.
Hear blameiess angels sing their sweet evangels;
Behald kneeling saints in the way.
Where, uncorroved, for one well-beloved,
They wait in the cool of the day.
O most fair dwelling, all sweet homes excelling,
Try beauty fain would I win.
O most dear city! Christ, for Thy pity.
Call has poor exile in.

The historical incidents of the New Testament

are reproduced beneath a vail of tender poetic fancies, showing the depth of religious feeling which chastens the gift of affluent invention. example of this may be found in the poem of Mary Magdalene at the tomb of Jesus :-"White it was yet dark."

Mary of Magdala, when the moon had set.
Forth to the garden that was with night down wet,
Fared in the dark-woe-worn and bent was she.
'Neuth many pounds' weight of fragrant spicery.

Mary of Magdala, in her misery,
"Who shall roll the stone up from you door!" quoth she;
And trembding down the steep she went, and wept sore,
Because her dearest Lord was, slas! no more.

Her burden she let fall, he! the stone was gone; Light was there within, out to the dark it shone; With an ance?'s face the dread tomb was bright, The which she beholding fell sore afright.

Mary Magdala, in her misery. Heard the white vision speak, and did straightway flee; And an idle tale seem'd the wild words she said. And nought her heart received—nought was comforted. "Nay" quoth the men He loved, when they came to see,
"Our eyes beheld His death, the Saint of Gallice;
Who have borne Him hence truly we cannot say;"
Secretly in fear, they turn'd and went their way.

Mary of Magdala, in her misery, Follow'd to the tomb, and wept full bitterly, I singer'd in the dark, where first the Lord was leid; The white one spake again, she was no more afraid. In a moment—dawn! solemn, and sweet, and clear, Kneeling, yet she weeps, and some one stands anear; Asketh of her grief—she, all her thoughts are dim, "If thou hast borne Him hence, tell me," doth answer Him.

After the pains of death, in a place unknown, Frembling, of visions haunted, and all slone, I too shall want Thee, Jeans, my hope, my trust, Fall'n low, and all unclothed, even of my poor dust.

I, too, shall hear Thee speak, Jesus, my life divine; And eall me by my name, Lord, for I am Thine; Thou with stand and wast, I chall so look and see, In the garden of God, I shall look up—on Thee.

The spirit of "Dies Irm" is clothed in a milder form in the following solemn canticle: Behold, the Judge standeth at the dos

How dreadin is this place.
As Thou wert far away,
I slept in this my day,
Nor would Thy grace.
sake and find that Thou art here,
d my soul meits me for fear,
Lord, of Tay Jace,

Thou Judge of quick and dead.
Now hast Thou found my soul;
O'er me Thy thunders roll,
Me sore bestead.
O how shall I Thy glance abide,
No place is found where I may hide No place is found whe My guilty bead.

Lord Jesu, dread, yet dear, Thy faded eyes are sweet; Low at thy pierced feet I sink for fear. O antering Son of God most high, If I must perish, let me lie And perish here.

Lord Christ, I have no plea.

Thou knowest my guilt is great;
Pity my lost estate.
My misery see.
Absolve, O Lord, my sinful soul;
None can forgive and make me whole,
Jesu, but Thee.

The following short pieces have a more modern flavor, and exhibit a tenderness of sentiment and sweetness of expression that entitle the writer to an honored place among the poets of the day. "There shall in no wise enter into it anything that de-fileth."

O Zion on the sacred hills.

Fair mystery of mysteries!
The moon of God her presence fills,
The city of our sole amittes.

O shall I up her pathways wend, And hear afar the rapt strange hymn, Where shooting raintow-lights ascend Above the chanting scraphim?

Her golden gates all tils outbar; The shreing river through her fleets In palmy shade; and angels are The common people of her streets. I know not how, if unaware I met the Christ 'neath some fair tree,

To hear Him speak my soul could bear, Nor die of joy and no more be. But since then knowest, who dost afford This been above all other grace, I trust, even 1, to see the Lord, And bear the beauty of His face,

"I am ready to depart."

Now my sun will soon depart;
Quiet is the closing day,
God doth gently smooth the way,
And with peace my waiting heart
Still endow.

Wine of life, 'tis well-nigh spent, Work is over, rost is near; Let me waten for Thee, nor fear When Thy summons shall be sent,— "Enter thou."

Bridegroom at a feast divine, Earth her best doth first afford, And the worser afterward; But thou hast kept the good wine Until now.

The sincere lovers of religious poetry of the true eatholic stamp, free from the jargon of the sects and the artifice of the schools, will welcome this volume for its undiluted churchly spirit, and having tasted the old wine in old bottles, will not wish to slake their thirst at shallower fountains.

THE ETCHER. A Magazine of the Etched Work of Artists. London and New-York: J. W. Bouton. The plan of this work is commendable enough, to give etchings by artists, either of original ubjects or after their own pictures, but the carrying out of the plan does not appear to be very successful; the subjects are uniformly uninteresting and the etchings are duil in effect and commonplace, where they are not affected in treatment. The legs of Mr. Macbeth's mus-sel-gatherers look as if they were turned in the lathe out of some cross-grained wood; and in his Norns Watering the Tree Igdra-sil Mr. William B. Scott's attempts to follow in the charmed footsteps of his remarkable brother, David Beoit, are awkwardly ill-judged. Mr. William B. Scott has not the imaginative faculty, and yet he will be forever trying his band, both with pen and pencil, at themes that demand the possession of that faculty in

little improvement upon the earlier ones. The "Here-ford" of Mr. J. W. Buxton Knight is singularly flat and muddy; no birds could fly through his trees, no fish make their way in his river, and the birds would dash themselves to death against his solid sky. He has no imaginative sense of size, either, and the tower of his cathedral is no bloom to the cathedral is no bigger to the mind's eye than if it were the tweer of the parish church. Mrs. Anna Lea Merritt's etching after her own portrait of the distinguished Eugenbarrens Mrs. Film Terre will not graph are referred to as among the fluest inventions of the nineteenth century. With regard to the phonograph. Count Moncel remarks that the discovery of the principle is no doubt due to M. Charles Cros, but it is a question of the principle in the results of the fluest inventions of the nineteenth century. etching after her own portrait of the distinguished English actress, Miss Eilen Terry, will not greatly increase the reputation of our gifted country woman, and certainly-supposing the likeness to be a good one—will not excite in the mind of any one a particular desire to see the actress herself. The etching is not without a certain promise, but it has the fault—one often met with in modern etchings—of seeming, on the first plance, to give us more than it really does. It has such a bold, rough way with it, we naturally take for granted something sturdy and vigorous in the thought lags far behind; but, we are disappointed; the thought lags far behind; there is no deep emotion of any kind in this face, but only so much as may be expressed by the well-known formulas of knitted brows, and drawn-down mouth. Yet, with all the picture's shortcomings it is evident enough that the artist's model is not the conventional stage Ophella, but a person of distinguished individuality engaged in the presentation of an original study, and that the artist breach may one day. If she will, reap laure is in a field where she is as yet but a novice. Every number of 'The Eleker contains three plates, with a page of text accompanying cach.

DRAMATIC PERSONS AND MOODS, WITH OTHER NEW POEMS. By Mrs. S. M. B. Platt. 12me, pp. 96. Houghton, Osgood, & Company. The tragic element which enters so largely into Mrs. Platt's poetical resources is made use of in the present volume to an extent which will not command the widest range of sympathies. She delights in portraying the darker aspects of human experience, and though her pictures abound with firm and the artist's face. In connection with this print we may vigorous touches, the excess of almost lurid coloring, if not redeemed by frequent suggestions of tenderness and pathos, would offer but faint enticements to pure and robust nat-ural tastes. The influence of Mrs. Browning upon the style of the writer often betrays her into perilous experiments. Many of the poems consist of shadowy hints, rather than of lucid representations, and tempt the reader to doubt whether he has mastered their significance. Mrs. Piatt evidently possesses a profound insight into the workings of human passion; but with her fondness for dramatic forms she does not always exhibit her intuitions in a clear light; and her subtle reflections ose much of their power by the fragmentary character of their poetical costume. The following poem, for instance, though expressing a refined and delicate conception, affords the reader a painful

study, rather than a sweet enchantment:—
We must not quarrel, whatever we do;
For if I was (but I was not I) wrong.
Here are the tears for it, here are the tears is—
What else has a woman to offer you I
Love might not last for a thousand years,
You know, though the stars should rise so long.

Oh you, you talk in a man's great way!—
So, love would met though the stars should
Why, yes. If it last to the grave, indeed,
After the grave last on it may,
But—the grave! Will its dust take heed
Of anything sweet—or the sweetest of all!

Ab, death is nothing! It may be so.
Yet, granting at least that death is death
(Pray look at the rose, and hear the bird).
Whatever it is—we must die to know!
Sometime we may long to say one word
Together—and find we have no oreath.

Ah me, how divine you are growing again!—
How coldiy sure that the Heavens are sure.
Whither too lightly you always fly
To hide from the passion of human pain.
Come, grieve that the Earth is not secure,
For this one night—and forget the sky!
"Caprice at Home" is perhaps equally characteristic, but more fully within the scope of those who

read poetry for enjoyment rather than as the solution of a problem :-

No. I will not say good-by—
Not good by, nor anything.
He is gone. . . . I wonder why
Lilacs are not sweet this spring.
How that thresome bird will sing! I might follow him and say Just that he forgot to kiss Baby, when he went away. Everything I want I miss. Oh, a precious world is this!

... What if night came and not he l Something might mislead his feet. Does the moon rise late l. An me! There are things that he might meet. Now the ram begins to beat:

So it will be dark. The belt !— Some one some one loves is dead. Were it he——! I cannot tell. Haif the freshill words I said, Haif the iretful tears I shed.

Dead! And but to think of death!—
Mon might bring bin through the gate:
Lips that have not any breath,
Eyes that stare——And I must wait! Is it time, or is it late !

I was wrong, and wrong, and wrong; I will tell him, oh, be sure! If the heavens are builded strong. Love shall therein be secure; Love like mine shall there endure. Listen, listen—that is he!
I'll not speak to him. I say.
If he choose to say to me,
"I was all to blame to-day;
Sweet, forgive me," why—i may!

a soft veil of ingenious humor, and in some respects. may be regarded as one of the best poems in the

Hush, my pretty one. Not yet.
Wait a little, only wait.
Other blue flowers are as wet
As your eyes, outside the gate
He has shut forever.—But
Is the gate forever shut I

Just a young man in the rain Saying (the last time !) "good-night!" Should he never come again Would the world be ended quite ! Where would all these rose-buds go !— All these robins ! Do you know!

But—he will not come ! Why, then, Is no other within cal! ! There are men, and men, and men— And these men are brothers all! Each sweet fault of his you'll find Just as sweet in all his kind.

None with eyes like his ! Oh-oh! In diviner ones did I Lock, perhaps, an hour age, Whose I Indeed (you must not cry) Those I thought of—are not free To laugh down your tears, you see.

Voice like his was never heard?
No-but better ones, I vow;
Did you ever hear a bird?—
Listen, one is singing now?
And his gloves! His gloves! Ab, well,
There are gloves like his to sell. At the play to-night you'll see, In mock-velvet cloaks, mock earls With mock-lewelled swords, that he Were a clown by! Now, those curls Are the barber's pride, I say: Do not cry for them, I pray.

If no one should love you? Why,
You can love some other still:
Philip Sidney, Shakespeare, sy,
Goed King Arthur, if you will;
Raphael—he was handsome too
Love them one and all. I do.

The portion of the volume entitled "With Children," to which a considerable space is devoted, evinces a warm sympathy with the juvenile nature, and contains several delightful pieces.

ELEMENTS OF EQUITY. By MELVILLE M. BIGELOW 12mo., pp. 347. Little, Brown, & Co.

This is another meritorious number of the Law Students' Series. Its author has rendered distinguished services as a writer and lecturer upon legal topics, particularly those relating to equity jurispru dence, and his labors in these fields have eminently qualified him for understanding and satisfying the requirements of the beginner. This book presents the subject of equity in outline. The maxims and doctrines so overlaid with illustrations, distinctions, and excep-tions as that the principles themselves are lost sight of. The purpose is to present the law in the concrete with the expectation that the student, after mastering this, and thus comprehending the scope, nature, development, and application of equity jurisprudence, will be able, when he comes to them, to retain its limitations. The book opens with a short history of the Court of Chan-

parts: Property in Equity, Grounds of Relief in Equity, and Modes of Relief in Equity, the first considering the subject of trusts, express and by implication, mortgages and assignments; the second treating of fraud, actua and notice; and the last embracing the various rules in-cident to the remedy, such as, among others, specific performance, rescission, contribution, subrogation, dis-covery, and injunction. A few cases are cited in th-text and collected in foot-notes to enable the reader to make a more critical examination of the principle thus supported on its application, if he desires to do so. The subject is judiciously, and as far as we have examined, accurately unfolded, and well adapted to show the actual working of the equity system in the administra-

THE TELEPHONE, THE MICROPHONE, AND THE PHONOGRAPH. Translated from the French of Count de Moncel. 12mo, pp. 277. Harver & Brothers.

A succinct history of the development of the

various forms of the telephone, or instrument for the transmission of sounds at a distance, together with an exposition of the seientific principles on which

the invention is founded and a description of the methods of its practical operation is given in this com prchensive monegraph. The author accords full credit to Mr. Edison for his improvements on previous systems, and the results of his experiments with the electro-mototion whether the system described by him would have been capable of reproducing speech, but this has been effected by the instrument of Mr. Edison, who is therefore the inventor of the phonograph. The various ap-plications of the principles of science to purposes of prac-tical utility which are described in this volume give it a peculiar interest as an illustration of the progress of knowledge and the spirit of the age.

THE PORTFOLIO. An Art stic Periodical Edited by Philip Gibert Hamerton. New-York: J. W. Bouton. The November number of The Portfolio is more interesting for its text than for its illustrations. The etching after Adolphe Schreyer, "Wallachian Post ing," although by Unger, is rather weak, the fault, pos-sibly, of the picture itself; but the account of Schreyer by Mr. Atkinson is interesting as biography and as calling attention to the novelty of the field in which the artist works. Mr. Hamerton gives an analysis of Dürer's "Prodigal Son" which is useful as far as it goes. He night have mentioned the fact of the strong resembiance the head of the "Prodigal" bears to that of Dürer himself; there can be little doubt that, as Heller says, Direr intended it for his own portrait. It this be so, it is interesting in another way, as being the only profile view we have of make the observation that in the original drawing for foreground pigs has his foot in the shallow tub that is set for them, but, in the print, they stand quietly by the farmer, looking at a picture by Morland, criticised it, saying to the artist, "You never saw pigs feeding at a trough, but one of them would have a foot in it." Dürer had noted this in making his drawing, but when he not think it of importance. Mr. Hamerton in his Notes on Æsthetics has some ingenious remarks on the subject of "Idiosyncrasy," and Mr. Lucas has an entertaining account of Art Life in Belgium, in which, among other things, there is a contrast drawn by the writer which is not without a silent rebuke to certain of our countrymen. Mr. Lucas tells his readers about born without arms, and yet became a very skilful copy ist of old pictures, holding his brushes and palette bemake them, and Americans were among his chief supporters. "Yet," says Mr. Lucas, "there was anothe copyist, a constant attendant at the gallery, an American of the name of Copeland, who executed the most faithful and beautiful copies of the old masters' pictures, so faithful, indeed, that one could almost mistake them for the originals. Yet, strange to say, he scarcely ever succeeded in selling of his talents, had always got, not his hands, but his feet, full of commissions." This recalls to us the same of his copies to this city, where they were exhibited, an them having been sold, at the time of the exhibition And yet, as THE TRIBUNE recorded at the time, the copie fulness—they were chiefly copies of Rubens—but for their boauty; they showed an uncommon sort of artistic feel ing as well as skill. We doubt if better copies could be imade, and nevertheless, as we have said, not one of them found a purchaser.

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JANUARY 2.—New classes are formed at Chaycack College and Hudsen River Institute, a school of high rank, where boys are theroughly fitted for college and only in the first of the song and the summer's vacation. For particulars apply to first R. C. MONFELL, Manhassel, L. I.

JANUARY 2.—New classes are formed at Organ and the provided and the conforts of a conduty home; scholars received a moth organ lessons; terms and the summer's vacation. For particulars apply to first R. C. MONFELL, Manhassel, L. I.

JANUARY 2.—New classes are formed at Organ and Track a school of the conforts of a conduty home; scholars received and the first provided and throughly fitted for college and organ, while the conforts of a conduty home; scholars received and the conforts of a conduty home; scholars received and the conforts of a conduty home; scholars received and the conforts of a conduty home; scholars received and the conforts of a conduty home; scholars received and the conforts of a conduty home; scholars received and the conforts of a conduty home; scholars received and the conforts of a con

12's O'CLOCK -- SALES BRFORE FILE CALL

N. Y. MINING STOCK EXCHANGE SALES. THIRD CALL-2:30 P. M.

SALES FROM 212 O'CLOCK TO CLOSE OF BUSINESS

3 O'CLOCK P. M.

3 O'CLOCK P. M.

Erie New 2d 5s Fn | Pacific Maul | 100.31 \(\) 100.31 \(\) 100.31 \(\) 20.31 \(\) 20.31 \(\) 100.31 \(\) 100.31 \(\) 100.31 \(\) 100.31 \(\) 100.31 \(\) 100.31 \(\) 100.31 \(\) 100.31 \(\) 100.31 \(\) 100.31 \(\) 100.31 \(\) 100.31 \(\) 100.31 \(\) 100.32 \(\) 100.32 \(\) 100.32 \(\) 100.32 \(\) 100.32 \(\) 100.32 \(\) 100.32 \(\) 100.32 \(\) 100.32 \(\) 100.32 \(\) 100.32 \(\) 100.32 \(\) 100.31 \(\) 100.32 \(\) 100.31 \(\) 100.31 \(\) 100.31 \(\) 100.31 \(\) 100.32 \(\) 100.31 \(\) 100.32 \(\) 100.31 \(\) 100.32 \(\) 100.35 \(\) 100.32 \(\) 100.35 \(\) 100.32 \(\) 100.35 \(\) 100.32 \(\) 100.35 \(\) 100.32 \(\) 100.35 \(\) 100.32 \(\) 100.35 \(\) 100.32 \(\) 100.35 \(\) 100.32 \(\) 100.35 \(\) 100.32 \(\) 100.35 \(\) 100.32 \(\) 100.35 \(\) 100.32 \(\) 100.35 \(\) 100.32 \(\) 100.35 \(\) 100.32 \(\) 100.35

ation of the "boom " which was begun in the last hour of business Saturday. The special attraction were the coal stocks and Erie; a fractional improvement in the prices of the general list filling in the background and completing the representation of a gennine "buli" market. The secret of the movements of the coal shares seems to be that a good amount of "short" interest had accumulated, which certain operators deemed sufficiently large to warrant a speculation against it. Naturally, the larger "bears" are adverse to too great a promiscueus following, and therefore have not yet opposed the movement. But how soon, with the cards which they hold, they may do so, is purely a matter of speculation. Central of New-Jersey was the leader in the movement to-day, and sold as high as 8312, against 7834 Saturday; Delaware, Lackawanna and Western following with an advance from 84.78 to 86.14, and Delaware and Hudson rising from 76.12 to 78.78. The dealings were characterized by no little feverishness, and fluctuations of 1 per cent were not infrequent before the extreme highest prices were recorded. Afterward and toward the close there was an evident desire to liquidate, and prices, with as frequent fluctuations as there were on the apward turn, settled down so that Central of New-Jersey closed at 823g. Delaware, Lackawanna and Western at 85, and Delaware and Hudson at 7714. The movement in Erie which carried its price up to 41% seemed also to re-ceive its greatest support, above 41, from the clos-ing up of "short" accounts, and it, too, in the last

and, after a fractional advance closed at lower figures than on Saturday, but Central and Hudson

The contract which will be the contract of the